KHANDAGIRI-UDAYAGIRI CAVES

BY

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and

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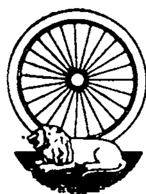
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PREFACE TO THE SECOND EDITION

Khandagiri and Udayagiri, the twin hills in the district of Puri, in the State of Orissa, are situated at a distance of 8 kilometers to the west of Bhubaneshwar Railway Station. The hills are connected with Bhubaneshwar, by a good motorable road.

The two hills, rising abruptly amidst a wide expanse of arid lateritic soil, are separated from each other by a narrow defile through which passes the modern road from Bhubaneshwar to Chandka. Though the whole range is shown in the maps under the general name Khandagiri ('broken hill'), the north-eastern hill bears a separate local name, Udayagiri ('hill of the sun-rise'). The crest of the Khandagiri, on which is situated a modern Jaina temple, is 123 ft. high, 13 ft. higher than that of the Udayagiri.

The secluded situation of the hills—not far from the ancient capital of Kalinga, presently known as Sisupalgarh, 9 kilometers to the south-east of Khandagiri, where the monks could easily go on their missionary rounds, and not too near it, to disturb the tranquility necessary for their meditation and religious practices was probably responsible for the selection of the site for the rock-cut monastic retreats of the Jainas.

One of the earliest groups of Jaina rock-cut shelters the caves of Khandagiri and Udayagiri command a unique position in eastern India in the fields of history, rock-cut architecture, art and Jain religion.

Jainism has held aloft the banner of Ahimsa (Non-violence) and Peace, which from the noblest spiritual heritage of Jainism to the world. Mahatma Gandhi made the name of India known to humanity, at large, through his total self dedication to the cause of Ahimsa.

Khandagiri Udayagiri is one of the oldest and prominent Siddha-kshetra of Digamber Jain Community. King Khanavela, follower of Digamber Jain religion, has got these caves constructed about 2500 years ago, for meditation by Digamber Jain monks.

Lord Mountbatten, last Viceroy and Governor General of India. Dr. Rajendra Prasad, first President of India, Pandit Jawaherlal Nehru, first Prime Minister of India, Dr. Kailash Nath Katju, Governor of Orissa and so many dignatories and persons both Indian and foreigners have visited these caves. Recently, on 16th February, 1986, the present Governor of Orissa, Shri B. N. Pande, has also visited the place and gave and authoritative lecture on the principles of Jainism.

The first edition of this book was published at the time of visit of Dr. Rajendra Prasad, First President of Republic of India at Khanda-giri Udayagiri Caves, on 15th Novembet, 1951. This second edition is now being reprinted, in view of great demand, by visitors including foreigners.

KAMAL KUMAR JAIN
Secretary
Shri Bengal Bihar Orissa Digamber
Jain Tirth-kshetra Committee

Calcutta.
23rd January, 1988.

KHANDAGIRI-UDAYAGIRI

जसरहरायस्य सुआ पंचसयाई कलिंगदेसम्मि
कोडिसिलाकोडिमुणी णिव्वाण गया णमो तेसिं

UDAYAGIRI

About 6 miles to the north-west of Sisupalgarh, the capital of the Chedi dynasty, are the Khandagiri-Udayagiri hills, of great sanctity to the Jainas, which contain as many as 65 caves or cells or more for *Sramanas* or Jaina hermits (Plan 1). Udayagiri (ancient Kumarigiri) contains caves, cells and rock shelters, some of the 2nd and 1st centuries B.C. and others later. Some caverns are as early as Mahavira's time and were sanctified by association with Arhats. The most important are the *Hathi Gumpha* cavern with the inscription of the Kalinga King Kharavela of the Chedi dynasty (2nd century B.C.), the Rani Gumpha (2nd century B.C.), Ganesh Gumpha (Ist century B.C.), Svargapuri and Manchapuri caves (2nd century and Ist century B.C.). Carvings illustrating Jaina legends, mythology and iconography may be noticed in the Rani and Ganesh Gumphas, while portrait figures of the Kalinga royalty occur in the Rani Gumpha, and Manchapuri caves (Plate 1).

HATHI GUMPHA

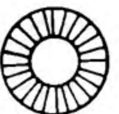
THE HATHI GUMPHA is a natural cavern and contains the famous inscription of the Kalinga King Kharavela of the Chedi dynasty giving the chief events in the king's life year by year. It begins with an invocation of the Arhats and the Siddhas in the Jaina style. The relevant part in the inscription is noted below :

1. In the Ist year of his reign Kharavela repaired the capital of Kalinga, whose towers or gates, ramparts, reservoirs buildings had been damaged by a storm.

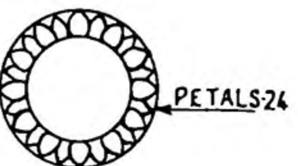
PLATE 1—Worship of the Kaliṅga-Jina by Royalty, Mañchapurī Cave, 2nd-1st century B.C.

STELLAR SYMBOLISM









SKETCH 1—Mañchapurī Cave 2nd-1st century B.C.

By kind courtesy of Dr. N. N. Law, Editor, Ind. Hist Quarterly, Calcutta.

2. In the 5th year of his reign he extended the old canal (Tanasuliyavata canal) into the capital.

3. In the 9th year he built a great palace called *Maha-vijaya* or "Great Victory" at a cost of 38 lakhs of silver coins. The palace comprised royal residences In the same year he celebrated the *Kalpa-taru-puja* by giving whatever the donees wanted, a performance which marks him out as a Chakravarti.

4. In the 12th year he returned victorious from Magadha with the image of the *Kalinga-Jina* that was taken away by one of the Nandas of Magadha.

5. In the 13th year of his reign, being satisfied with the extension of his empire, he turned all his attention to religion. He undertook the layman's vows and comprehended the distinction between soul and matter (*jiva-deha-samghata*). In short he engaged himself in the study of Jaina philosophy.[1]

6. He built shelter for his queen on the Kumari hill at the cost of 7½ million rupees, stones for which were brought from many quarries and from many miles.

7. The King is called King of Peace, Prosperity, a Bhikshu King and a King of Dharma. He was a great builder, not only of an empire but also of palaces, a fort, etc. He was a king who pleased his people.

Though the record stops with the 13th year of his reign he lived at least some decades longer as shown by the Svargapuri inscription of his chief queen who is described as the *agra-mahishi* of the reigning king Kharavela. Hathi Gumpha calls Kharavela an "Adhipati", while Svargapuri calls him "Chakravarti".

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1. cf. *Saisave abhyastavidyanam ...... Vardhakye muni-vrittinam —Raghuvamsa*

This shows that the caves of Khandagiri-Udayagiri and its neighbourhood pulsated with life during the two or three centuries before Christ. Kharavela's inscription, only a few miles away from Dhauli, was intended to counter-affect the inscription of Emperor Asoka on the Dhauli rock, which being clearly a record of the victor of Kalinga must have reminded the Kalinga people of a defeat that cost them, as Asoka puts it, 100,000 people killed, 105,000 captured and many more dying of disease, starvation and the ravages of a devastating war. Kharavela's inscription following Asoka's just within 100 years of Asoka's conquest of Kalinga is a categorical negation of the Magadhan away over Kalinga. If the Asokan edicts are numbered, edict after edict, Kharavela's inscription is numbered year after year of his own reign, heralding his victorious *Digvijaya* twice to Pataliputra and recorvering the image of *Kalinga-Jina* formerly carried away to Magadha by a Nanda king. The Hathi Gumpha inscription and the Asokan inscription at Dhauli, and Asoka's description of the Kalinga war help to recover for us a lost page in the history of Kalinga between 300 B C. and 100 B.C. In summary the reconstructed history will be that :

1. Magadha and Kalinga were two rival powers,

2. Jainism was the state religion of Kalinga before Asoka's conquest,

3. Kalinga rebelled against the growing imperialism of Magadha resulting in the conquest of Kalinga by the Nandas, one of whom carried away the image of *Kalinga-Jina* to Pataliputra.

4. Kalinga became independent subsequently so much so that Emperor Asoka was compelled to reconquer the country at enormous cost and loss of life.

5. Kharavela waged a successful war of revenge against Magadha, resulting in the recovery of the *Kalinga-Jina* and the re-establishment of Jainism as the state religion.

The possibility of Sisupalgarh, recently excavated (1948-51), being identical with Kalinganagara of Kharavela's inscription has been proved by T.N. Ramachandran in his paper on "Sisupalgarh."[1]

MANCHAPURI

MANCHAPURI (2nd-1st century B. C.), is a rock shelter with three cells with their floor gradually raised at their innermost end to give pillow-like inclination for monks when they relax. Two were put up by Kudepasiri and Vadukha and the third probably by Kharavela. Noteworthy is a carving in the centre of the cave's facade representing worship of the "Jina" by a royal group, an elephant, the stellars and celestials. This is in all probability the scene relating to the reinstallation of the *Kalinga-Jina* image by king Kharavela after-its reconquest from the Magadhan capital[1] (Plate I and Sketch I). The throne with the *Kalinga-Jina* image is in the centre while the royal personages standing may be Kharavela and Kudepasiri or Kudepasiri and Kumara Vadukha, accompanied by the queen and princess. The flying figure is a Vidyadhara. The eager elephant represents the animal world. The lotus stands for stellar-world

1. *Sisupalgarh, J.A.H.R.S.*, Vol. XIX, pp. 140-153.

(Jyotishka –sketch I*)* and two Gandharvas hover in the sky beating a drum. Two inscriptions in the Manchapuri cave read as

"Airasa maharajasa Kalingadhipatino maha-vaha-Kudepasirino lenam (PLATE 2).



Plate 2—Inscription of Kudepasiri, Manchapuri Cave. 2nd-1st century B. C.

Kumaro Vadukhasa lenam (PLATE 3).



Plate 3—Inscription of Kumara Vadukha. Manchapuri Cave, 2nd-1st century B. C.

SVARGAPURI

SVARGAPURI (2nd-Ist centuries B.C.): Contains two cells, one big and the other small. The floor of the

1. T. N. Ramachandran. *The Manchapuri Cave*, pp. 108 [*I.H.Q.*, Vol. XXVII. No. 2].

cells here and elsewhere are raised at the inner ends to serve as natural pillows for monks. Between the 2nd and the 3rd cell is inscribed the following record of the queen of Kharavela associating her with the erection of the cave :

1. *Arahamta pasadana [m] Kalinga [na] m samananam lenam karitam rajino L[a] laka [sa]*
2. *Hathisa Hamsa-papotasa dhu-[u] na Kalimga-cha...... ....ravelasa*
3. *Agamahisi ya ka lenam* [Plate 4].



PLATE 4—Inscription of the Chief Queen of Kharavela.
Svargapuri Cave,
2nd-Ist century B.C.

The facade shows pilasters in Persepolitan style, four *toranas*, one with *makara* design and a long entablature of *Sala* type. The cave is a slightly later in date than the Hathi Gumpha inscription and contemporaneous with the Manchapuri cave.

RANI GUMPHA

RANI GUMPHA (2nd century B.C.) said to have been erected during the reign of Kharavela for his queen. The cave is divided into an upper storey and lower storey, both with sculptures showing technique more advanced than in Bharhut, while details of composition and vigorous and animated treatment of figures suggest a stage of development as noticed in the Sanchi Gateways.

Scenes in upper storey : (I) A king amidst women fighting with an elephant amidst its herd, (2) forest scenes such as lions in caves, monkeys serpents, birds and tigers, (3) A man and a woman in front of a *lena*, the man evidently entering the order of *Munis* which the woman tries to prevent, (4) the same pair, the man moving towards the *lena* and the woman dissuading, (5) A duel between a man and a woman, both in battle array. A fox may be noticed between them. *(cf* story of a fox that witnessed a ram-fight for lust of blood). The fighting woman presents her back with flowing "veni". (6) The man, who has conquered her, lifts her up and moves, while the attitude of the woman is one of vanity and womanish triumph (her right hand suggests this. Her left hand still holds the shield. Her attitude is a challenge to the man as follows : "You have conquered me in martial combat, but have you conquered me in flesh ?"). (7) Royal hunt. The king has dismounted from his horse which is held by a groom and is shown as advancing and shooting a winged deer. The deer is almost flying, has long horns and is followed by two other deer. There is no evidence in the sculpture of the deer being hit. But it is shown in the next panel as running towards its mistrees for protection, who is watching from the branches of a tree The king on the trial of the deer eventually approaches her, this time with his bow at rest. The scene recalls Dushyanta's hund when he was dissuaded from hunting deer *(asramamrigo na hantavyah)* by the residents of Kanvasrama. The story of Sakuntala is that King Dushyanta found Sakuntala while he was on the track of a deer. (8) An elderly lady, probably the queen of Kharavela, is shown seated among female attendants, witnessing a dance scene. Three women dance while three other women seated, are playing on a harp *(upavina)* with a plectrum, beating cym-

bals *(tala)* and clapping hands respectively. A man (probably king), seated like the elderly lady, is witnessing the scene at the extreme left end. Before him is a *karanda*-like object which may be a row of caskets but actually looks like the parts of a finial. By the elderly lady stands and attendant woman bearing garlands in a tray, perhaps to honour the dancing musicians. The caskets were probably meant for presents from the king to the dancing woman. (9) Three panels with a royal couple in each. The woman is seated on the lap of the king in the first two panels as in love (suggesting a worldly life) but in the third and the last panel the woman has fallen or slipped down while the man who has turned away from her is being held up by the woman as though in a last attempt to hold him to "Samsara". Caryatid figures all along the verandah resemble those on the western Gateways of Sanchi.

Rider on lion at the doorway is like the Yaksha figures of Patna of Mauryan times. Dvarapala figures with *kanchuka* remind us of the *kanchukins* of ancient literature, and one with boots suggest Scythian influence.

Scenes in the Lower Storey :

Dvarapalas present Scythian influence.

Noteworthy are scenes of a forest with a pool in the forefront in which elephants sport and trees with a monkey couple enjoying fruits on the branches. The forest scene is lively with deer, birds, porcupine, today-cat, etc.

The facade presents Persepolitan pilasters, mango trees and hut-like "punya-sales". Railings are plain. There are four cells in this storey. The figures on the verandah are obliterated but something remains at the left end

suggesting the return of a victorious king or prince and the reception arranged for him. The details are—an attendant holds an umbrella behind the prince, his horse is brought and kept in front, then he is shown again with his warriors behind him while women in front give him a welcome with *purnakumbhas* and *harati*. The scene relates to the return of the victor, probably Kharavela, after "Digvijaya" and the reception in his capital in the manner of greeting him with a caprisoned horse and *purna-kumbhas* being presented to him. Does the scene represent Kharavela's victorious return from Magadha with the image of the *Kalinga-Jina ?* At the northern end of the lower storey the same scene repeats in which elephants in pools, caves with animals, profuse mango growth on trees, and birds in them and monkeys with tails (shown as human beings) from the subject matter.

Another cell at at the northern end shows a tell Scythian warrior holding a spear, and addorsed animal-capitals, the animals being bulls, lions, elephants and horses.

Noteworthy are also the alcoves at the sides in which scriptures, and *kamandalu* were probably kept. The Sculptured face of this cell represents scenes such as women progressing towards the shirne for worship, the king seated amidst his two queens, a dancing woman below a povilion with orchestral arrangement formed by a woman playing on the "Mridanga", another playing on a "Dhap" and timing the intervals by clapping her hands, a third playing on the harp *(upavina)* with her fingers and a fourth producing "Venugana". The pavilion presents stepped pyramid design as in Bharhut. The women have "kundalas" as in Amaravati. The flute has an interesting edge in the shape of the *torso* of a lion, and the king is shown as progressing towards the shrine for worship

followed by a woman with a tray of flowers. Over the king's "ushnisha" a *chhtara* is visible. The *triratna* is present over the three arches in the verandah. All the figures stand on a developed rail.

GANESH GUMPHA

GANESH GUMPHA (circa 2nd century B. C) with two cells : The story that occurs in Rani Gumpha occurs here in miniature form. First a woman is abducted, then a man and woman fight ; then the woman leads the man probably to a cave shelter *(lena)* and lastly the man is shown as fully stretched in front of the cave with the woman seated by him. The left end of the verandah presents the follwing scenes from right to left : Kirata soldiers hotly pursuing a party on elephant-back consisting of a woman with *ankusa* in hand, a king dressed like the Kirata (with apron leaves) shooting with arrows at the pursuing Kiratas, and an attendant with a bag from the mouth of which coin-nuggets are flowing as though he (the attendant) is tempting the Kiratas with coins so that they cannot pursue ; the king, the woman and the attendant dismounting from the elephant ; the same party proceeding in the order of the king with bow, the woman next with a bunch of fruits and the attendant with the money bag in their respective hands, and lastly the same party in a different attitude, the woman seated on the ground bemoaning her fate or lot, the king bending towards her with a view to console her and revive her spirit, and the attendant standing (looking helpless) and holding in one hand the bow of the king and in the other the money bag.

All the scenes on this verandah are depicted above a later rail design and by the side of an entablature with the design of a *Kutagara* (cf. South Indian *Sala*).

The entablature is supported by Caryatid figures as in Sanchi. The arched entrances *(toranas)* present *makaras* from the mouth of which creepers issue as in Amaravati. Persepolitan pilasters support each *torana*.

Cut-out brackets reveal figures of a man, a woman and a king. Inside the cells are crude late representations of a *muni* in one and a Ganesa in the other with an inscription of *Bhimata* dated in the reign of Santikara Deva. The same Bhimata's inscription is found in Dhauli. Santikara ruled in the first half of the 8th century A. D.

Over the Dvarapala is a recumbent bull.

CHHOTA HATHI GUMPHA

CHHOTA HATHI GUMPHA (circa 2nd century B.C.): Cell for a Jaina monk *(Sramana)*. The elephants carrying flowers for worship on the facade are not only true to life and vigorous but from a good study of perspective (side).

ALAKAPURI CAVES

ALAKAPURI CAVES (circa 2nd century B. C.): Cells for Jaina monks *(Sramanas)*. Noteworthy in cave 2 are flanking female attendant at the entrance fondling a parrot (cf. Amaravati) and a Salabhanjika figure above entwined to a creeper (cf. Sanchi).

OTHER CAVES ON UDAYAGIRI HILL

Other caves of interest on the Udayagiri hill are the following :

1. *Sarpa Gumpha* (about 1st century A. D.): Derives its name from the resemblance of the rock to a serpent's head. This small cave still preserves the

polished floor of its cell. It has two inscriptions as follows :

(i) *Chulakamasa kothajeya cha*—"The unrivalled chamber of Chulakama".

(ii) *Kammasa Halakhinaya cha pasado*—"The pavilion of Kamma and Halakshina".

2. *Pavanari Gumpha :* A cluster of about half a dozen caves on uncertain date.

3. *Bagh Gumpha* or Tiger cave (Ist century A.D.), with the mouth shaped like a tiger. It consists of one sma.l cell, 7'X6' 4''. An inscription on its facade reads as

Nagara-akhadamasa Sabhutino lenam "The cave of the judge Sabhuti (Subhuti)".

4. *Jambesvara cave* or the den of the Lord of bears (Ist century B.C.) :

A cell with two plain openings and pillars, octagonal in the centre and cubical for the rest. An inscription on the facade reads as—

Mahamadasa bariyaya Nakiyasa lenam="The cave of Nakiya, wife of Mahamada".

5. *Haridas Gumpha* (about Ist century B.C.)

Similar to Ganesh Gumpha with cubical pillars and cutout brackets. An inscription on its verandah reads as—

Chulakammasa Pasato kothajoy (a) cha="The pavilion and unrivalled cave of Chulakarma".

6. *Jagannatha Gumpha* (about Ist century A.D)

The cell, 27½'X7', is the longest cell on the Udayagiri hill. Figures of *Kinnaras, Ganas, Vidyadharas,* hybrids, deer, *hamsa*-bird and fish may be noted. A sculpture on one of the pillar brackets showing a crane opening its mouth to a *Gana* for extrication of a thorn from its gullet is of sufficient interest.

KHANDAGIRI

Among the caves occurring on the Khandagiri hill, the Tatva Gumpha and the Ananta Gumpha are the most important.

TENTULI GUMPHA

1. *Tentuli Gumpha,* so called from a tamarind tree in front of it (2nd-3rd century A.D.). The cave appears to have been unfinished and details of later period are present. Pillars are octagonal in the centre and cubical otherwise. Pilasters are also developed. Addorsed elephants and tigers, and erect view of a woman with a lotus in each hand are noteworthy on the pillar brackets.

TATVA GUMPHA

2. *Tatva Gumpha (2)* or "parrot cave" (1st century B.C.A.D.). A big cell with three openings, stone bench, side apertures and cubical pillars. Cut-out brackets with designs such as foliage, a woman dancing and a man playing on a harp, a female bearing a tray of flowers with ornamentation and hair arrangement as in Manchapuri, an entablature with finials flanked by a lion on the right and elephant on the left, a plain rail pattern with three cross bars between two up-rights as in Bodh-Gaya, *toranas* with conventional foliage and *triratna* symbols surmounting, a deer couple on one *torana,* a dove couple on another and a parrot couple on the third *torana* are noteworthy. The central *torana* presents serpent hoods (camouflaged). All the *toranas* are supported by Persepolitan pilasters (with bulbous capital, twisted rope design, stepped pyramids, addorsed animals, etc.) The addorsed animals are underneath honey suckles in most and in two in association with trees. The design over the bell capital in one is a "row of beads" and in the others "twisted

rope". The decorative art of this cave has an individuality of its own and freedom from symmetry or conve.

3. *Tatva Gumpha No. 1* or "parrot cave" (1st century B.C.-A.D.). Cell with two openings. Conventional *toranas,* pilasters as in Rani Gumpha, entablature as *sala* with bracket supports and clear-cat finials standing against plain rail, parrots over *toranas,* and *makaras* from the mouth of which meandering creepers issue as in Mathura are noteworthy. An inscription in the verandah reads :

Padamulikasa Kusumasa lenam="The cave of.... Kusuma, inhabitant of Padamulika".

Dvarapalas are like the statue of the Andhra king Gautamiputra Satakarni from Amaravati.

ANANTA GUMPHA

4. *Ananta Gumpha.* So named because of the flanking snakes over the *toranas* (Ist century B.C -A.D.).



PLATE 5—*Temple of Adinath, Khandagiri* (Modern)

Situated on a high ledge which is crowned by the Jain temple of Adinatha (Plate 5), built by Raja Manju Chowdhury of Cuttack, is slightly curved as in the case of a *stupa*. On the verandah we may notice the following :

1. Plain rail with two cross-bars and stepped pyramids alternating with lotus buds.

2. *Sala* entablature on pillars with flying Vidyadharas between the pillars.

3. Three-hooded Nagas of the *manikantha* class.

4. Rosettes, imbricated garlands, dolphins, lions, *makaras*, tigers, geese with *mukta-phala* in beaks occur in the *toranas*, and *triratnas* over the *toranas*

5. Persepolitan pilasters with square central shafts.

6. The underside of the *toranas* with rafters hidden from view.

7. The most important scenes under the *toranas* are as follows :

(a) Flattened front view of the male elephant between its wives (side view).

(b) Surya, with two hands, on chariot of two wheels, drawn by four horses as in Mathura and attended by two wives (Ushas and Pratyusha). Half disc standing for the moon is shown on one side and a full blown lotus flower on the other, the latter standing for either the previous eleven Suryas or for the entire Jyotishka world (cf. the flower design in Manchapuri relief standing for the stellar world—*sketch 1*).

(c) A symmetrical study of *Gaja-Lakshmi* holding lotuses, standing between a pair of elephants with *ghatas* to bathe her and a pair of parrots, both placed on the seed vessel of lotuses. Resembles Bharhut in symmetrical study but workmanship is as in Sanchi and Mathura.

(d) Under the fourth arch is a good three-dimensional study of a *Chaitya-vriksha* within rail and a king and queen with garlands worshipping it. The queen resembles Mathura and Amaravati figures.

At the extreme ends of the verandah are flying Vidyadharas with flowers while at the extreme right end a flying Vidyadhara is snatching hurriedly a garland from a tray carried by a big *Bhuta* with grinning mouth and leaf-like ears.

The pillars which are octagonal in the centre have interesting cut-out brackets on both sides. On the inside, the first bracket shows a Caryatid *Bhuta* supporting an elephant carrying a man and a woman, the second and fourth brackets show a foliage band flanked by two worshiping women who have twisted their bodies gracefully, the third with women holding lotuses in their hands, one of them wearing many wristlets looking like metalic jewellery, and the fifth shows an elephant on a lotus base. On the outside, the brackets show (1 and 5) cavaliers and (2, 3 and 4) *Bhutas*.

On the back wall of the cell are in bold relief the following symbols in a line :

Swastika, Nandipada,—Triratna, Panchaparameshtin, Nandipada and Swastika. Curiously enough below these designs is, in sunk relief, an unfinished background of a Tirthankara with *Devas* above and *chamaradharis*

KHANDAGIRI & UDAYAGIRI CAVES

ORISSA

Scale of Feet



KHANDAGIRI	UDAYAGIRI
1. Tatwa Gumpha No. 2.	1. Rani Gumpha
2. Tatwa Gumpha No. 1.	2 & 3. Bajaghara
3. An open Cave	4. Chhota Hathi Gumpha
4. Tentuli	5. Alakapuri
5. Khandagiri	6. Jayavijaya
6. Shell Cave or Dhyanagarh	7. Thakurani
	8. Panasa
7. Navamuni	9. Patalapuri ,,
8. Barabhuji	10. Manchapuri & Svargapuri
9. Trisula	11. Ganesh Gumpha
10. Broken Caves	12. Dhana Ghara
11. Lalatendu Kesari Cave	13. Hathi Gumpha
12. Akasa Ganga	14. Sarpa ,,
13. Ananta Gumpha	15. Bagha ,,
14. Jaina Temple	16. Jambeswara ,,
15 Small Votive Stupas	17. Haridas
	18. Jagannatha
	19. Rasui

below. This seems to be a later work abandoned because of difficulty to work.

There is an inscription on the left hand beam of the verandah which reads as—

Dohada samananam lenam="The cell of the Sramanas of Dohada".

On the left jamb of the verandah is also a small modern *Nagari* inscription of five lines.

OTHER CAVES ON KHANDAGIRI HILL

Other caves on the Khandagiri hill of later date are :

(a) The *Khandagiri* or "broken hill" cave of uncertain date, is a two-storeyed cave, the first to be reached from the road.

(b) *Dhyana-Ghar* or "house of meditation" or *shell cave* (uncertain date, probably mediaeval). An original cell has been converted into a large open room through the fall of its front wall and verandah pillars. On the left hand wall, some seven letters are engraved in shell characters, from which this cave derives its alternative name "shell cave".

(c) *Nava-muni cave* (date uncertain, probably mediaeval) called *Nava-muni* from the figures of Tirthankaras carved on its walls. Carvings of Tirthankaras with their respective symbols, some of them with their Sasanadevatas below are noteworthy. There are four inscriptions in this cave, one dated in the 18th regnal year of Udyotakesri of about the 10th century A.D., another of a student *Sridhara* and a third of a student named *Vijo* (Vidya) and a fourth recording the name of one *Sri Vakiravi*. The last inscription is incised below the figure of Parsvanatha, the 23rd Tirthankara.

(d) Barabhuji cave mediaeval, with carvings of the Jaina Tirthankaras, their symbols, and their Sasana-devatas. Two carvings of Sasana-devis, one or either side of the cave, relate to Rishabhadeva, the first Tirthankara and Mahavira or Vardhamana, the last Tirthankara respectively, whose effigies are carved above their heads and hence represent Chakresvari and Siddhayini.

(e) Trisula cave, so called from a crude carving of Trisula on the verandah (mediaeval). Carvings of the 24 Tirthankaras with their *lancchanas* can be noted on its walls. The Trisula and the Barabhuji caves are provided in front with modern stone platforms. A small modern shrine stands in front of the Barabhuji cave and a larger one in front of the Trisula cave.

(f) Lalatendu Kesari cave (mediaeval). Had originally two storeys but their front and portion of walls have fallen. Tirthankara figures, Rishabhadeva and Parsvanatha prominently, can be noticed on its walls. An inscription on its wall, of the 5th regnal year of Udyota-Kesari calls Khandagiri, *Kumara parvata.* The Hathi Gumpha inscription calls Udayagiri hill *Kumari-parvata*.

(g) Three Jaina figures (8th-9th century A. D.), carved on the rock near Lalatendu Kesari cave. Two represent Rishabhadeva and the third Ambika, the *Sasana-devi* of *Neminatha*, the 22nd Tirthankara Ambika occupies an important role in Jaina Art and Iconography[1] and no shrine of valu will be without a representation of her [Plate 6].

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1. T. N. Ramachandran, *Tirupparuttikunram and its temples,* (Madras, 1934), pp. 19, 157, 159, 160, 195, 209.

T. N. Ramachandran, *Jaina Monuments of India,* pl. XII.



PLATE 6—*Rock-carvings of Adinath and Ambika, Khandagiri, 8th-9th century A. D.*

While literature as early as the 2nd century B.C. refer to Khandagiri-Udayagiri under the name *Kumaragiri* which in turn is supported by inscriptions,[2] the continued popularity of the place as a great Jaina centre is attested by itinerants to India including the famous Chinese pilgrim Yuan Chwang, who visiting Kalinga between 639 and 645 A. D. testifies to the numerical strength of the Digambara Jainas *(Nirgranthas)* in Kalinga.

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1. *Bhagavati Aradhana*, a work of about the 2nd century B. C. Harisenacharya's *Brihat-Kathakosa* (A.D. 931-32)-Yama-Muni-Katha—

अथोड्रविषये चापि पुरं धर्मपुरं ।
धर्मादिनगरासन्ने कुमारगिरि मस्तके ॥

The same story Is in Br. Nemidutta's *Aradhana-Katha-Kosa* (beginning of the 16th centuary A. D.)—

उड्रदेशेऽत्र विख्याते धर्मारव्यनगरे वरे ।

2. The hill is called "Kumara" in Lalatendu Kesari cave and "Kumari" in the Hathi Gumpha inscription of Kharavela.

Government House,
The Viceroy's House,
New Delhi, March, 1948

My wife and I were so glad to have had the opportunity of seeing the famous caves at Udayagiri and Khandagiri during our recent visit to Orissa.

We were most struck by the simplicity combined with the wonderful sculpture, architecture and antiquity of the caves, and I only wish it had been possible for us to have spent more time studying the fascinating details.

MOUNTBATTEN OF BURMA

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Government House
Cuttack
The 8th May, 1948

I have visited the Udayagiri and Khandagiri caves during the last 24 years many times and every visit has proved of abiding and fascinating interest. These caves are famous throughout India and to Archaeologists abroad for their wonderful beauty, artistry and sculpture. But to a student of history, apart from their sanctity, they bring to the mind's eye a procession of events during the course of the last two thousand years when the ancient Kalinga—the present Utkal—rose and fell again and again in splendour and in decay. The long inscription, chronicling the annals of the reign of King Kharavela, is of outstanding importance for a historian of India. These caves have attracted during all these centuries millions of devoted pilgrims, and I have no doubt that now that India has achieved independence their fame will spread still more far and wide into every corner of India and these caves shall shed lustre on the new capital of Utkal, which we fondly hope shall rise resplendent near about so close to these caves and temples of Bhubaneswar.

KAILAS NATH KATJU,
Governor of Orissa